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strong and heroic protagonist in his world-epic is in itself sufficient reason for the otherwise inexplicable difference in motive.

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### BRIEF MENTION

*Beowulf, with The Finnsburg Fragment.* Edited by A. J. Wyatt: new edition revised, with Introduction and Notes, by R. W. Chambers (Cambridge, at the University Press, 1914). The material make-up of this book, good paper and press-work, attractive typography handsomely displayed on ample pages, all is in keeping with the best tradition of the Cambridge Press. Mr. Chambers has also merited approbation for the plan of the book, especially for keeping the annotations to the text at the foot of the page, and for attempting to sum up in these notes the most important controversial matter relating to disputed words and passages. His chapter on "Persons and Places" is good; his Introduction contains some instructive paragraphs, but it is uncertain in aim, being neither uniformly full and exact for the advanced student, nor uniformly adapted to the comprehension of the student "hoping to get marks in an examination" (p. xxxi). There is an aiming between two targets, and neither is hit. This is especially true of the Glossary, which, to put it plainly, is not satisfactory. Good enough so far as it goes, it is disappointing and, for its best purpose, almost useless because it does not go far enough, because it is not complete. After a student is prepared to read this poem, he should wish to read it with accuracy, to understand the poet's workmanship, and to catch the spirit of his art. It is a late day to point to the advantage, in the study of an Anglo-Saxon poem, of a Glossary recording a reference to every occurrence of word or idiom in the text. One wonders by what process of mental readjustment Mr. Chambers could turn from the complete Glossary (ready at hand in German editions) and compromise with selected references and all the inconsistencies that must inevitably result from such a method. In his notes, Mr. Chambers is constantly sending the students to Bugge, Sievers, Trautmann, Holthausen, Klaeber, etc.; but any one that can make use of the critical sources of opinion on words, stylistic features, and grammatical construction will require, first of all, a Glossary with complete references.

Mr. Chambers has undeniably expended a generous portion of time in the compilation of his notes, and the result of his industry is welcome to those who prefer to read critical and controversial matter in their own language. Moreover, there is need of an edition of *Beowulf* with complete critical apparatus in English, and

Mr. Chambers has done much to show how this demand should be met. Some of his notes are as they should be, compact and to the point, and giving a clear view of any differences of opinion that may relate to the question at issue. This excellence, however, is not uniformly sustained, for there is a second group of notes in which there is an incomplete sifting of opinions, complemented by reference to what the student may also, if he chooses, consider. In a third class of notes one misses the touch of the sure hand; unquestionably sound emendations are not firmly grasped; a highly approved suggestion is dismissed as "unnecessary"; or again the matter is left in an inconclusive state,—there is not, to satisfy a student's rightful demand, an arbitrating among the different opinions laid before him. It will also not escape observation that thruout the notes one is not kept in mind of the elements and conventionalities of the poet's art, by which the validity of many an emendation of the text is ultimately determined. Mr. Chambers counts it a virtue to have refrained from offering any emendations of his own. This *bêot* does not in itself constitute an assurance of completest agreement in attitude of mind with the scholars, past and present, by whose efforts the text has been cleared of most of its difficulties; but Mr. Chambers makes amends in this regard by a sufficient number of more or less inflexible and over-confident decisions. In this volume only the text is dealt with. A second volume is to follow, in which the higher-criticism of the poem will be attempted. Mr. Chambers is without doubt well qualified to write a good second volume and to revise this first volume satisfactorily. Such momentary short-coming in the handling of some of the textual difficulties as has been here referred to (and believed to be attributable chiefly to haste) will be concretely considered on some other occasion.

J. W. B.

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Miss Lilian Winstanley has edited two portions of *The Faerie Queene* (*Book II*, 1914; *Book I*, 1915; Cambridge, at the University Press), and by introductory essays and annotations of the text has fully met the expectations aroused by her edition of *The Fowre Hymnes* (1907). Spenser, altho the poet of many poets whose works may be blurred and elusive in thought, is himself one of the most analyzable of the great poets. His intellectuality begets forceful and well articulated reasoning and keeps the figures of his imagination clear and consistent. Moral, nay Puritanic, in purpose, he avails himself of a systematized list of ethical principles, and thus intellectualizes his fervor for righteousness and also obtains a framework that will carry rich adornment. If ethical, he is concerned to apply philosophic reflections to life. The dominant thought and personalities of his time are reflected in his work, however veiled and interlaced they may be to suit his artistic plan. His

transcendent power to create the beautiful presides over all; but here too is to be recognized the intellectual creed that truth, beauty, and goodness are one. Even his use of archaic words, so commonly regarded as a mistaken caprice, is probably due to a reasoned conviction, which he may have accepted at the hands of Castiglione (*Book I*, p. lxxv). Spenser had therefore "a far-reaching interest in things intellectual and a most rare perception of sensuous beauty, and his allegory enabled him to render the one in terms of the other" (*Book II*, p. ix). But he is also one of the great philosophic poets. His mind does not rest in mere weight or variety of thought; all must be classified and rationally interrelated. One might proceed in these general observations, but enough has been suggested to put emphasis upon the statement that Spenser's work can for the most part be analyzed with utmost satisfaction and profit. The successful student and critic of this poet must therefore have primarily a good intelligence and the industry of a trained scholar; and this describes Miss Winstanley's equipment for her task.

Spenser whose "aim was educational" (in the Renaissance sense), as is rightly inferred from his own words declaring the end of his work to be the fashioning of "a gentleman or noble person in virtuous and gentle discipline," and who was called by Milton "a better teacher than Scotus or Aquinas," wished above all things to be clearly understood in his framing of the "twelve private morall virtues, as Aristotle hath devised," and Miss Winstanley's chapter on "Spenser and Aristotle" (*Book II*, pp. li-lxxii) is a lucid exposition of how the poet availed himself of the ethical system of the philosopher. But the poet "was far more of a Platonist than an Aristotelian," and Miss Winstanley is skilful in detecting the interlacing of the idealism of the one with the pragmatic systematization of the other. The further relations to Plato are studied in two other important chapters, one in each volume, on "Literary Sources." Here it is especially important to consult Miss Winstanley's Introduction to her edition of *The Fowre Hymnes*. The reader will often find it necessary to turn from one portion of these three volumes to another, so as to consider all that is offered on a particular thought or topic. This occupation, agreeable enough, should however have been obviated (for the reader kept in mind requires orderly assistance) by cross-references. Thus, to cite a simple instance or two, the discussion of "one of the fundamental thoughts of Platonism" in the *Phaedrus* finds its first place in *Hymnes*, p. xiv f. and is resumed, in more detail, in *Book I*, p. lix (without back-reference), and in the Notes the pertinent stanzas are in turn not connected specifically with these passages. So too should cross-references connect the observations on the *Phaedo* recorded in *Hymnes*, p. xv, and *Book I*, p. lxxv, and Notes I, ix, 362. Especially wanting are cross-references that would unite the Notes and Introductions of *Book I* and *Book II*, and the editor may be persuaded to meet this demand by revision

and to obviate it in her further progress with the poem. The Medieval and Italian sources are well set forth (special attention may be called to the treatment of Castiglione's influence and to that of Vives, who has recently been rescued from neglect), and the "historical allegory" receives due attention. In the case of the latter subject, Miss Winstanley does more than summarize the results of much subtle controversy. She offers with cleverness and plausibility several fresh convictions, such, for example, as a clearer discrimination between Mary, Queen of Scots and Mary Tudor under the combining figure of Duessa. Her method of analysis, both in this matter and in other departments of 'sources,' is supported by the poet's express avowal and by his practice to select and combine elements at hand so as to create a higher unity or a more complete symbol. Miss Winstanley has made a praiseworthy contribution to the study of Spenser.

J. W. B.

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V. S. Freeburg's *Disguise Plots in Elizabethan Drama* (New York, Columbia University Press, 1915), tho necessarily a work of quite mechanical nature, yields results that are not without interest. The author chooses 1616 as the year for the termination of his investigations; thereafter, tho certain important plays employ the disguise-motive, it had come in general to be regarded as an outworn stage-convention. The motive occurs in five leading types: the female page, the boy-bride, the rogue in multi-disguise, the disguised spy, and the disguised lover. To these generic names the individual cases do not always closely correspond. Freeburg's study of the increasing complexity of technique is excellent. The use of "retro-disguise" he considers the chief English contribution to the general motive. The best instance of this is the Second Luce in *The Wise Woman of Hogsdon*. A departure by which Jonson and Beaumont strove to stimulate jaded interest is the use of surprise; the audience is itself unaware of the disguise. A last concession to a public tired of such themes is the motive of accusation of disguise where there is in reality none, as when Lady Would-be declares that a lad she finds with her husband is a wench in disguise. The study throws interesting light upon many plays. For example, Freeburg notes that the rogue in multi-disguise is a character employed in four plays of the closing years of the sixteenth century, all presented by the Admiral's Men. He suggests that from them Jonson got the idea of shifting the disguise in which Brainworm appears in *Every Man in his own Humour*, and that the whole group was perhaps written to exploit some actor of special ability as an impersonator. The nature of the monograph removes chances of inaccuracy, and as its conclusions depend on the data gathered there is no room for insecure speculation, save perhaps for occasional overvaluation of specific evidence of indebtedness when so

much material and so well established a tradition was available for the dramatist. There is a notable fault in the bibliography: *novelle*, romances, and non-English plays are grouped with English plays in one alphabetical index. The Elizabethan plays should have been listed separately and should have included only those that contain the disguise element. Other works might have been omitted altogether, since the index provides adequate facilities for reference.

S. C. C.

The *Deutsches Rechtswörterbuch: Wörterbuch der älteren deutschen Rechtssprache* (Weimar, Herm. Böhlau Nachf.) is by no means, as its name might seem to indicate, a repository of legal terms and locutions: on the contrary, it is a comprehensive German dictionary for those who may have to interpret legal and historical documents from the earliest times down to the middle of the eighteenth century. It constitutes, therefore, a worthy companion and complement to the *Deutsches Wörterbuch* of the Grimms, the distinction being that the latter is based preferably upon literary sources, while the *Rechtswörterbuch* has recourse to these only as a last resort, using instead legal and historical documents written in the vernacular. The citations are very full, usually embracing the entire sentence, in the exact wording and spelling of the original. Under the auspices of the Berlin Academy, the preliminary work has been in progress for nearly a score of years, and the first fascicle of 160 columns in quarto (date, 1914, price M. 5.-) extends to the word *ablegen*. In the *Deutsches Wörterbuch* the corresponding portion embraces only 70 columns, of a somewhat larger page, however, and in smaller type. Considering, furthermore, that the later volumes of Grimm are on a much more liberal scale than the first, whereas no such expansion is probable in the case of the *Rechtswörterbuch*, it may be assumed that ultimately the size of the two works will be approximately equal. The Grimm, naturally, contains more separate entries than the *Rechtswörterbuch*, but the latter, in compensation, offers actual signed monographs on the more important words: *Abbitte*, *abitten*, 5 cols., but only 12 lines in Grimm; *abdanken*, *Abdankung*, 4 cols., against half a column in Grimm; *Abenteuer*, 3 cols., against one column in Grimm; *Aberacht* and its compounds, 5 cols., against 12 lines in Grimm: here, furthermore, it is shown that the word really means 'zweite, abermalige Acht,' *proscriptio secunda*, and not as Grimm assumed, 'oberacht, überacht,' *proscriptio superior*. It is hardly necessary to add that the *Rechtswörterbuch* promises to be a veritable *Fundgrube* for every scholar engaged in original research in the field of Germanics, and an indispensable reference work in every German Library worthy of the name.

W. K.